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Joe Driscoll at the Barn!

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The Spectator

Thursday, April 20, 2017

Volume LVII Number 23

Antigonick makes bold choices, yields great results

by Tina Natson '20
Arts & Entertainment Contributor

PHOTO COURTESY OF NANCY L. FORD

Caitlin McQuade '18 (Eurydike) turns away from William Benthem de Grave '20 (Kreon) delivering a speech.

Sophocles' *Antigone* was written around 441 BCE as part of the *Oedipus* trilogy, and has since been adapted and performed countless times around the world. The story of the rebellious Antigone, a young woman who opposes man's law to obey the laws of the gods, has appealed to audiences since its first performance. Anne Carson's *Antigonick* is among its adaptations, and on Thursday, April 13, the Hamilton College Theatre Department began its run of a deeply politicized version of Anne Carson's translation.

Director Mark Cryer, with the help of assistant director Timothy Hartel '18, sets the play in modernity; Antigone (Angelique Archer '20) is a young activist who confronts her uncle Kreon (William Benthem de Grave '20), a tyrannical and ruthless king who has forbidden the burial of one of her brothers. Kreon is a not-so-thinly veiled stand-in for Donald Trump, bleach blonde hair and all. Rather than in a Theban royal court, the action of Antigonick predominantly unfolds in the Oval Office. Placing this story in the present was a bold and brilliant move on Cryer's part; in our current political climate, we can understand Antigone's anger and her willingness to do what she feels is right regardless of the cost. We can also understand the complex intersections of moral and written law, and thus sympathize with the dilemma Ismene (Taomi Kenny '20), Antigone's more law-abiding sister, encounters. Sometimes, ancient plays–and even their modern adaptations—can feel very alienating, because it can be difficult to identify with the characters and understand their situations. When Antigonick is placed in 2017, a context which we as an audience can comprehend on a more

*see **A&E**, page 10*

Rock Swing mysteriously free

by Madeline Maher '18
Editor-in-Chief

In the afternoon of Thursday, April 13, Snapchat videos and Instagram boomerangs of the McEwen rock swing, unchained and in motion once more, flooded phones all over Hamilton's campus. Despite the social media frenzy, the swing was re-chained by Physical Plant before the end of the academic day. According to Associate Director of Physical Plant for Building Services William Huggins, the restraining chains had been cut by an unknown person using bolt cutters.

The rock swing, which spans both floors of McEwen, was designed and constructed in the seventies by a Kirkland art major and a Hamilton physics major as a joint thesis project. According to Hamilton folklore, if four or more people stand opposite each other on the circular base and sway from side to side in unison, the swing can be raised as high as the second floor of McEwen. The rock at the swing's base was allegedly unearthed when Kirkland's campus was under construction, making the entire installation a unique homage to the joining of the two colleges as well as a celebration of Kirkland College's artistic focus. The swing was chained down in 2015 after one of the supporting anchors came loose from the ceiling.

*see **Rock Swing**, page 2*

PHOTO BY EMILY EISLER '17

Liz Lvov '17 enjoys the rock swing despite its constraints.

La Vanguardia hosts border panel

by Gabriela Foster '18
Staff Writer

This past week, La Vanguardia hosted a two-part panel addressing the current political climate regarding borders and immigration. The first segment featured Assistant Professor of Government Heather Sullivan and Associate Professor of Africana Studies Nigel Westmaas, who discussed the economic, historical and humanitarian impacts of borders, specifically along the U.S.- Mexico line. The second segment featured two Hamilton students, Amanda Hernandez '17 and Cesar Renero '17 and one student from Colgate, Enrique Nuñez '19, who shared their personal experiences with borders.

Since Trump took office, borders have been a point of national contention. The panel sought to create an space of open dialogue concerning immigration and borders for the greater campus community. According to Amanda Hernandez '17, the goal of the panel focused on creating "a better understanding of the politics of borders and the gap between political goals and real-life implications." Connecting politics and people in power to the reality of coming to America and the struggle of immigrants is necessary to creating comprehensive policy in the future.

Professors Sullivan and Westmaas

*see **La Vanguardia**, page 2*

PHOTO BY MOLLY CLARK '19

Panelists discuss their personal experiences with immigration.

La Vanguardia hosts two day panel discussing the impact of borders

from **La Vanguardia,** *page 1*

started the conversation by outlining the benefits of maintaining borders for states and civilians, the economic implications of borders and how borders dehumanize individuals. Professor Westmaas continued by discussing borders through a historical perspective. Both suggested that maintaining borders provides stability by creating a sense of group identity, or nationality.

Borders create an "other" for the nation to unite against. Much of far-right rhetoric has revolved around hatred for those who compose this "other." They also provide a form of bargaining power for nation states controlling certain resources and on the market. Sullivan reiterated that borders, at their base level, are forms of controlling territory.

Examining immigration was an integral part of the border discussion. In 2014, there were 11.1 million undocumented immigrants in the U.S. Professor Sullivan discussed the idea that, despite their undocumented status, immigratns have significant influences on the U.S. economy. By spending money, immigrants are stimulating the larger market. In being undocumented, however, they do not pay taxes. Sullivan also alluded to the fact that the U.S. lacks labor forces that immigrants readily provide. Additionally, she discussed the importance of remittances, or sending money back to family that stayed in the country of origin.

The second portion of the panel addressed the personal experiences of students who had experienced first-hand the power of borders. Many indicated that coming to America from South and Central America has been a very difficult journey. As the first generation to come, they feel that they are carrying the hopes and dreams of their families. Students shared powerful stories of fleeing violence in El Salvador or seeking educational opportunities not present in Mexico. Panelists stated that, before coming to America, they envisioned a land of opportunity. Upon arrival, however, finding jobs and a home was increasingly difficult.

Global discussions over borders has been highly dehumanized, but the second panel helped put faces to a story. For those in attendance, the conversation was a step in the right direction. Sophomore Ifeoluwa (Iffy) Aiyelabowo responded to the talk stating that students should "solidify their opinions concerning immigration, not only by reading up on issues concerning immigration but also by discussing such issues with those who are undocumented or whose parents are undocumented." Much work needs to be done to protect the human rights of immigrants as they seek better lives and opportunities.

PHOTO BY MOLLY CLARK '19

Panelist Enrique Nuñez '19 speaks during Friday's event.

McEwen Rock Swing mysteriously and briefly goes unchained

from **Rock Swing,** *page 1*

Following that instance, campus safety found additional structural stress on both the swing and the building.

In response to the unchaining and rechaining of the swing, Campus Safety Director Francis Coots said: "We are concerned about the safety of the college community which includes anyone who may have access to the swing. It has been part of our history for quite some time, and we feel keeping it secured allows everyone to appreciate its significance to the College as well as keeping us all safe."

Student response to the incident, on the other hand, was overwhelmingly positive. Some felt that seeing the swing in motion enhanced the school's sense of community and tradition. "The rock swing's history is such a fun story to tell on tours" says Hamilton Tour Guide Elias Clough '17 "So it was really exciting to see it in action." Other students also noted the artistic and historical significance of the swing's unchaining and rechaining. "As a female student, I think it's a shame that one of the few unique remnants of the information.

AMHERST BATES BOWDOIN COLBY CONNECTICUT COLLEGE

NESCAC NEWS

by Noelle Connors '19
News Staff Writer

Tufts Researchers Create New American Sign Language Dictionary

In order to look up the meaning of a sign in American Sign Language, traditionally one has to start with the English translation of the sign. Tufts students and faculty have changed this process by creating a new visual dictionary ASL-LEX, which allows users to search by the appearance of the sign by grouping similar signs. This dictionary contains over 1,000 signs so far and allows people to clarify similarly appearing signs that have been proven take longer to understand than other signs with no similar neighbors. The database also tracks the most commonly used signs in ASL to allow educators to teach the most important signs first.

Williams College to Host Romance Fiction Conference

On April 21-23 2017, Williams College will host "Reading For Pleasure: Romance Fiction in the International Marketplace," a conference devoted to understanding the rapidly increasing popularity of romance fiction. Including panel discussions, movies, lectures, and author discussions by professors, bloggers, publishers and authors, the conference will explore a wide variety of themes related to Romance Fiction. Themes of the panels include theories of pressure, new media platforms for romance literature and shifting audiences for the genre.

Trinity College Hosts Paul H. Robinson to Discuss Crimes and Social Reform

On Monday April 24, Trinity College will host University of Pennsylvania Law School Professor Paul H. Robinson to discuss "Trigger Crimes and Social Progress: The Tragedy-Outrage-Reform Dynamic in America." In this discussion, Robinson, criminal law expert will discuss the way that some crimes spark massive outrage which leads to dramatic social reform while other crimes do not cause major change. Hosted by the Shirley G. Wassong Memorial Lecture Fund, this lecture will address whether crimes can make our lives better by driving reform.

MIDDLEBURY TRINITY TUFTS WESLEYAN WILLIAMS

Jennifer Grygiel speaks about the #fakenewstrainwreck on social meida

by Rylee Carrillo-Waggoner '19
News Editor

On Tuesday, April 18, Assistant Professor of Communications Jennifer Grygiel from the Syracuse University Newhouse School of Communication, delivered a speech in Hamilton's Kirner-Johnson auditorium, which she titled "#fakenewstrainwreck."

Grygiel began her talk by discussing social media in a broader sense, stating, "social media is not new." She then discussed social media platforms that have existed IRL (in real life) before the internet and how they still function today. Grygiel's first example was Latrinalia, or the study of bathroom scrawlings. On bathroom stalls, one can find hot lists, poems and hashtags. The Elephant Cafe in Edinburgh, Scotland, famous for hosting J.K. Rowling as she wrote the majority of the *Harry Potter* series, also serves as a fandom site, where people mark their appreciation for the series on bathroom stalls. Grygiel asks "how different is bathroom scrawling from Yik Yak?" Grygiel then introduced hobo signs, which were used as a form of communication during the Great Depression. A building or tree would be marked with a little train if it was a good place to jump on a train, a cat if a nice lady lived in the house and a hashtag-looking symbol if police watched the area very closely. Today, signs like this still exist for modern nomads. Similar sketch drawings can indicate a well stocked bathroom, an overpriced bar or an ATM with heavy fees. "Don't these symbols kind of function like emojis?" Grygiel pondered.

Grygiel then shifted, asking "What is fake news?" The audience participated, coming up with answers of their own, such as "mistaken news deliberately delivered," "creating a different universe or culture through misinformation" and "fake news feeds on the fear part of our brain." Grygiel noted that younger generations especially struggle with fake news because they did not grow up with the limited, centuries-old news sources that older generations use, and thus might find it harder to separate the fake from the real news. While Webster Dictionary simply defines fake news as "news that is fake," they also dedicate a blog to the subject wherein they more clearly describe it as "bending the truth for political gain… certainly nothing new - it's propaganda, and the record of its uses stretch back to ancient times." Harvard Law School recently had a panel discussion about the term and described it, according to Grygiel's notes, as "disinformation… folk news… cultural logics - mirrors for deeper thinking in society… information quality is highly subjective and contextual… news for young people is not the same for old people, more social for young viewers."

Grygiel then asked the audience when we started using the term. She pulled up her own research on it, which found a substantial peak in the use of the term on January 12, and while no day since has even been comparable, the term has been in circulation since. So what happened on January 12? Donald Trump tweeted, "@CNN is in a total meltdown with their FAKE NEWS because their ratings are tanking since election and their credibility will soon be gone!"

While some things have not changed, what has? "What is different about social media?" Grygiel asks her audience, later stating, "It's being produced by the people who used to be the audience." She applies two theories to explain this: agenda setting and gatekeeping. Agenda setting theory states that "media has the ability to determine which issues are important to the public." So even by negatively mentioning someone, one makes that person more important, whether that be as a threat or a savior. Within journalism, gatekeepers "determine what information is passed on. These are people of influence." Grygiel described this as one of the big changes in journalism: these gatekeepers have been taken out of the equation. There are fewer people trained to filter news before it reaches the public. The public, as mentioned before, can then create its own, potentially uneducated news that can be circulated around with reliable news, and it becomes challenging to discern which is which.

This also relates to the removal of hate speech. If a post is flagged and deemed hate speech, platforms such as Facebook are required to take down that post within 24 hours. However, Facebook only removes 30 to 40 percent of the posts they are required to remove. The world saw the result of this with the Cleveland murder that was livestreamed. The platform has also resulted in a number of live suicides, including suicides by minors. And yet, as mentioned within the article "The Platform Press: How Silicon Valley Reengineered Journalism," which Grygiel cited during her presentation, there is a "larger issue that the structure and the economics of social platforms incentivise the spread of low-quality content over high-quality material." There is no monetary incentive for Facebook to become stricter on filtering. Grygiel explained that the company needs to hire "human content moderators," as machines are not intelligent enough to filter content such as live videos. Yet rather than hire more people, Facebook creates ways for users to report issues, forcing users to feel the responsibility of filtering news without being paid for the work. In doing so, the roles of journalists are undermined and eliminated.

In Europe, Facebook has been receiving enough pressure that the company hired a large number of "human content moderators" in Germany to aid this process. This push, hypothesized Grygiel, is occurring because of the number of upcoming elections in Europe and the effect the world is seeing media had on the U.S. election. Yet no such pressure is coming from the U.S. Instead, Grygiel concludes "we don't have any safe institutions anymore… battling fake news is our collective responsibility." Grygiel suggests that we need to show intolerance for fake news because we know the macro and micro harms that media can cause.

Campus Safety Incident Report

In an effort to increase Campus Safety's transparency and draw attention to students' dangerous and destructive behaviors, *The Spectator* will publish a selection of the previous weekend's incidents each Thursday. The entire report is available in the online edition of *The Spectator.* Both Campus Safety and *The Spectator* will use their discretion regarding what is published.

Wednesday, April 12

12:20 P.M.	Check Welfare – Residence Hall
8:16 P.M.	Smoke Detector – Babbitt Hall
10:01 P.M.	Harassment – Residence Hall

Thursday, April 13

10:38 A.M.	Medical Emergency – Kirner Johnson Hall
2:45 P.M.	Smoke Detector – Bundy West
8:32 P.M.	Medical Emergency – Residence Hall
11:30 P.M.	Suspicious Incident/Concern for Welfare – Campus Safety Office

Friday, April 14

2:36 A.M.	CO Alarm – Ferguson House
6:25 A.M.	Trespass – Campus Road
8:49 P.M.	Suspicious Activity – North Lot

Saturday, April 15

1:48 A.M.	Assist Birnie Bus – Campus Road
12:44 A.M.	Dispute – Babbitt Hall
5:07 P.M.	Parking Complaint – Commons Dining
6:17 P.M.	Medical Emergency – Residence Hall
7:14 P.M.	Animal Complaint – Bundy West
11:17 P.M.	Domestic Incident – Residence Hall

Sunday, April 16

1:40 A.M.	Area Check – Molly Root
10:26 A.M.	Trouble Alarm – ABC House
10:35 A.M.	Check Welfare – Residence Hall
12:20 P.M.	Animal Complaint – Fieldhouse
7:07 P.M.	Smoke Detector – 1 Anderson Road
10:03 P.M.	Mechanical Issue – North Hall
10:56 P.M.	Area Check – North Lot

The Power of the Arts

The first one hundred days of the Trump presidency have given us a taste of the style of governance we are to expect for the next four years. For many, this has been a cause of consternation as travel is restricted and our alliances wither. Next on the President's firing line are the National Endowment for the Arts and the National Endowment for the Humanities, which are to be eliminated in Trump's budget proposal. Now more than ever, the arts community has to show its fangs and demonstrate that it has the capacity to make lasting change, even if it must fight tooth and nail under adverse circumstances.

Hamilton's latest mainstage production is an example of how theatre can both entertain audiences and subvert our commander-in-chief to great effect. *Antigonick* features a 2,000 year-old story, re-energized by Anne Carson's translation and re-invented by Mark Cryer's needlepoint direction. Yet the core message remains the same: a warning about the perils of demagoguery and the rulers who use it to circumvent justice. In a similar vein, *Get Out* has pushed the glaringly problematic nature of modern racism to the forefront of American cinema.

Both on and off the Hill, the time is ripe for creators to invigorate themselves with our political and social malaise. Through the collaborative nature of artistic expressions, such as theatre, music and the literary arts, we can overcome our initial trepidations and step into a more lucid limelight.

No single play, film nor work of art will solve all of our nation's problems, but they will breathe new life into us, giving us the energy and grit necessary to carry out the task at hand. *The Spectator* stands squarely against the Trump administration's rejection of the arts, and we hope that the Hamilton community will continue to foster the creation of thought-provoking conversations, whether they be in the theatre, at an immigration panel or in the classroom.

The Spectator

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The Spectator **is a publication of the Hamilton College Media Board. A volunteer staff of students handles all aspects of the weekly publication. The purpose of the newspaper is to provide the Hamilton Community with an honest, fair, timely and high-quality publication.**

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Celebrating 169 years, we were first published as The Radiator *in 1848.*

Letters to the Editor Policy

The Spectator's Letter to the Editor section is designed to be a forum for the entire Hamilton community to discuss and debate campus, local, national and global issues. Pieces published in the section express the opinion of the individual writers and are not necessarily the opinions of *The Spectator*, its editors or the Media Board.

Letters to the Editor are welcome from all students, alumni/ae, faculty, friends of the college and Hamilton community members.

The Spectator has the following policies for submission:

1. Submissions are due by 10:00 p.m. on the Monday before publication. The editors reserve the right to refuse any late submissions.
2. Letters should be no longer than 500 words. The editors reserve the right to cut off letters at 500 words.
3. Letters submitted anonymously will not be printed.
4. *The Spectator* reserves the right not to publish any letter it deems inappropriate for publication.
5. If a piece is determined to be libelous, an unwarranted invasion of privacy, or an unnecessary and/or unwarranted ad hominem or personal attack, it will not be published.

About Us

The Hamilton College Spectator, *publication number USPS 612-840, is published weekly by the Hamilton College Student Media Board while classes are in session. For more information e-mail spec@hamilton.edu. Our offices are located on the second floor of the Sadove Student Center. The deadline for advertisements is Monday the week of publication. For further information, please e-mail specads@hamilton.edu.*

All work and no pay: Lab requirements antithetical to open course curriculum

by Gavin Meade '20
Opinion Contributor

As a student at Hamilton college my GPA factors into my class rank, and class rank is used as a diagnostic tool for both personal and professional usage. At first blush there is no issue with how GPA and class rank are determined at Hamilton, indeed at colleges across the United States, but there are several factors I believe that should be discussed.

I am a Neuroscience major on the pre-med track. My courses are difficult and consume my weeks, and there is nothing wrong with this. It makes sense that courses that are more difficult than others are harder to get A's in. Let's say that I get a B in Organic Chemistry, where the average final grade is a B-, that looks worse than an A in a communications course or an entry level language course. STEM courses are intrinsically more challenging than other courses offered at Hamilton, and there is more to this equation than just differences in grade averages.

For most every upper level biology, psychology and chemistry course labs are required. Labs range from 3-4 hours per week of actual lab time and, depending on the length of the lab report and a host of other factors, anywhere between 2-6 hours of additional work. Add in time spent preparing notes, homework sets, problem sets and other general work for the course itself and you get a disproportionate amount of time spent on a course where high grades are extremely difficult to garner. I spend more time on Orgo than all my other courses combined, and it is not as if I have a light course load. How, then, is it fair to compare Orgo to a class that meets three times a week?

ILLUSTRATION BY HEIDI WONG '20

Labs themselves really are not conducive to learning material that is presented in class even though that is their purpose. All too often, professors create labs structured around material that they have not yet reviewed in lectures, making them less conducive to learning. Labs are a time to follow instructions on a sheet and attempt to write a lab report that answers questions you do not know the answer to.

That students can recieve credit from sources outside of class makes it even more troubling that labs offer students no source of academic recognition. Two of my good friends are actors and have been in the main cast for two productions this year. They earn course credit and an "A." I am not all implying that they do not work tirelessly or as hard as students do for their science classes. Rather, I am pointing out that there is an incongruity here. Perhaps if lab courses counted for a quarter of a course credit that would be a step forward.

Additionally, the fact that labs are required for many courses in the science department is a deterrent for students looking to take a challenging or interesting class, regardless of their major. Hamilton's open course curriculum is one of the school's signature features, yet the department's lab policies seem hostile to anyone looking to take advantage of the freedom from class requirements. Many first-year advisors encourage students to go outside of their comfort zone and take a challenging class, but when those students see the daunting (and mandated) labs that accompany even introductory courses like biology or chemistry, they opt-out. The fact that no credit is offered for these demanding supplementary classes further deters students who would otherwise be open to trying out the department.

The result is fewer students taking science classes who are not majors or on the pre-med track, which seems to defeat the purpose of an open course curriculum, especially for a field as relevant and important as the sciences. It is not to say that this is the department's intention, but rather that the stringent structure and time requirements of science courses prove to be a serious impediment in students decisions to stick with or remain in the department. If labs were not required, or at least some credit was offered, I would think that more students would be open to giving the department a try.

I realize that I am coming from a relatively specific point of view, but that is my two cents in the matter. In sum, required labs often have excessive expectations for students while offering no credit, deter students from taking science courses and seem directed more at weaning less-committed students out of a pre-med track than making them better prepared for medical school and beyond. This is antithetical to Hamilton's academic goals. I think it would be interesting if there were an option to take a bio or chem class without a lab and not have it count towards a major or fulfill a pre-med requirement. Until I hear a viable reason for not doing so, I think this should be pursued as a means of living up to Hamilton's open course curriculum commitment.

Thumbs Up	Thumbs Down	Who Cares?
Artporn. Red Weather is hosting a queer multimedia poetry performance by Jacob Brooks and Maya Chun. Come through! (Even if it's just because you want to see a school-sponsored event with the word "porn" in it.)	**Charlie Baker is the commencement speaker. Wow, what a lineup. Peter Thiel and then this guy. If I had to describe his vibe, I would call it 'mostly uninspiring.' Maybe he'll tell us all about how much he hated Harvard!**	**Lupe Fiasco is the C&C Day performer. He once was asked to leave the stage after performing an extremely long antiwar piece once. I hope that happens again at C&C, but I hope the piece is anti-Charlie Baker. LOL.**

by Tara Cicic '18

Disclaimer: The opinions expressed in this column are purely of a satirical nature, and are not representative of the views of *The Spectator* editorial board.

Are you cool enough to Juul? What the new e-cig phenomenon tells us

by Lo Sniderman '19 and Will Kaback '20
Opinion Editors

Here's some breaking news: you're not slick. Yes, you. The one blowing Juul smoke inconspicuously into the hem of your shirt from the back of the class. Or you. Congratulations for cordoning off a KJ study space, but everyone can see the thin vapor clouds that appear intermittently over your computer screen like a wall of fog making its way across a coastal landscape. We see you, you purveyors of Juul, you demigods of vape, you nicotine fiends. Even though you might think it looks like you are casually sucking on a USB (why that is an acceptable alternative is unclear), the infamy of the Juul is now widespread enough to clue in the most vehement of non-smokers. Like it or not, the Juul revolution is here, and it looks like it's going to stay. As cigarettes weaken their previously airtight grip on the "king of the party darts" tag, the Juul is poised to become the method of choice for smokers of all shapes and sizes here at Hamilton and around the country. The question now is: why? And, what can be gleaned from the Juul's rapid ascent to the pinnacle of oral nicotine transport mechanisms?

Just as it took the iPhone to transition an entire generation of people onto the smartphone wave, the Juul seems to be the catalyst for popularizing the use of e-cigs as not only socially acceptable, but as a testament to one's social esteem. The Juul, Pax's wildly popular e-cigarette, has a unique design, feel and user demographic that makes it the elite college student's perfect way to make nicotine addiction cool again.

Admittedly, Pax Labs had some real genius behind the design and marketability of their latest product. The long, thin rectangular e-cig is sleek and pocket-sized, making it a convenient party companion and the perfect wing man. The lightweight vape is designed with a slot at the top that emits nicotine-infused juice triggered by inhalation, and with four pretentiously titled, color-coded flavors—tabaac, fruut, miint and bruulé—the Juul stays true to its bougie market base. A four-pack of flavor cartridges goes for $16 and each one has nicotine levels equivalent to a pack of cigarettes, making it one of the most nicotine-heavy e-cigarettes available. Its most convenient feature is probably that it requires hardly any maintenance or cleaning; just an occasional replenishment of Juulpods based on how severe the user's nicotine dependence has become.

For the few Juul users who have transitioned into the product rather than jumping onto the bandwagon after it became cool, they know that previous e-cigs have been vastly inferior. Most other e-cigs on the market look like some kind of wand-shaped lollipop, often constructed out of multiple pieces and a variety of materials like glass bowls and plastic handles. Their clunky design contributes to the persistent social stigma that e-cigs have carried up until the Juul; despite their relative (and alleged) safety compared to cigarettes, there was never much potential for a souped up glowstick to help you climb the social totem pole.

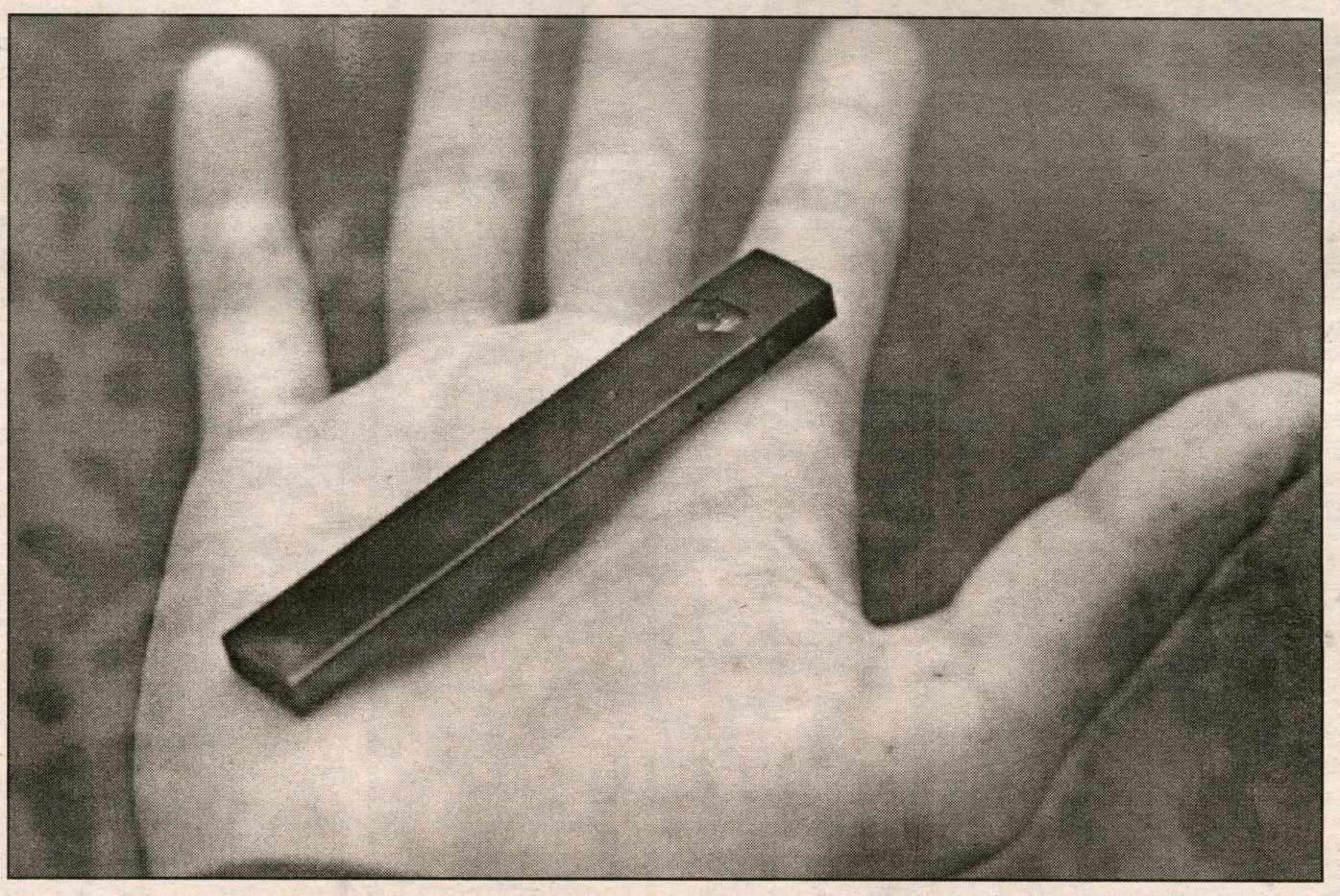
Then came the Juul. Designed specifically to avoid any resemblance to a cigarette, Pax aimed for the Juul to be more of an evolution than a technological advancement. The company's acute attention to the product's sleek detail has served it well—the Juul has hit college campuses and high schools across the country in waves of popularity, making it so coveted that there's an effective shortage of the product on the market. It seems the trendy and black-lunged youth of America have deemed the Juul to be the first e-cig to pass the test of being both aesthetically pleasing and delivering a potent nicotine punch. The relative scarcity of Juuls in circulation make those who have them even more entitled to some kind of reputation badge—one that carries the connotation of being "en vogue."

Proponents of e-cigarettes will say that smoking from a vape is infinitely preferable to smoking a cigarette. This holds true for the Juul, as many users claim to "rip Juul" as a way to avoid smoking a cigarette. This might be an encouraging sign that college students are aware of the dangers of smoking and seeking alternatives, but then the question arises; why Juul of all products? After all, Juul was relatively late to get to the e-cig market, and doesn't offer any bigger clouds or more flavors than other brands. Some might say it's because of the high nicotine content, but this is just one explanation.

In truth, the Juul is a perfect storm of design, marketing and class politics aimed at an age group especially susceptible to what it offers. It's no coincidence the Juul draws inspiration from the iPhone, whether that comes through in the simplified, user-friendly design or general practicability. It's marketing campaign depicts refined, well-coiffed youths in angsty or uber-relaxed poses, the Juul subtly displayed in the side of their mouth or poking out of a pant pocket. And it's target demographic—college-aged, relatively wealthy, somewhat apathetic guys and girls—is well primed to embrace it. The pack-mentality that has emerged around the Juul is remarkable; in under a year, it has become a niche toy of sorts for parties and homework alike. There are competitions to see who goes through a pod the fastest, and fights have broken out between friends when a charger goes missing, there is a dearth of pods available, or someone has been "hogging the Juul." Recently, when there was a shortage of pods available for sale at local stores and online, a cutthroat market popped up wherein students would hoard their pods and sell them for exorbitant prices, or not at all (as a show of "Juul power").

Say what you will about the relative pros of e-cig over cigarette, but these occurrences can hardly be classified as normal. That's not to say that we should shy away from the Juul, or even stop using it altogether. Rather, the users of the Juul and others with close proximity to its use should be more aware of its effects. Greater mindfulness geared towards why the Juul is so enticing and how that manifests itself in our actions and relationships will only promote more positive use. It's fine for the Juul to be cool and fun, as long as that doesn't transform into something less constructive, like a hierarchy built around the product (as silly as it might sound, this is not so far outside the realm of possibility). So Juul away, friends. Just make sure you know your antics (at times) are being seen, no matter how subtle you might be.

"We see you, you purveyors of Juul, you demigods of vape, you nicotine fiends. Like it or not, the Juul revolution is here, and it looks like it is here to stay."



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The Juul is user-friendly, sleek and fits in the palm of your hand—a winning combination.

Bachelor^ette & Bachelorette

Emily Randrup '17

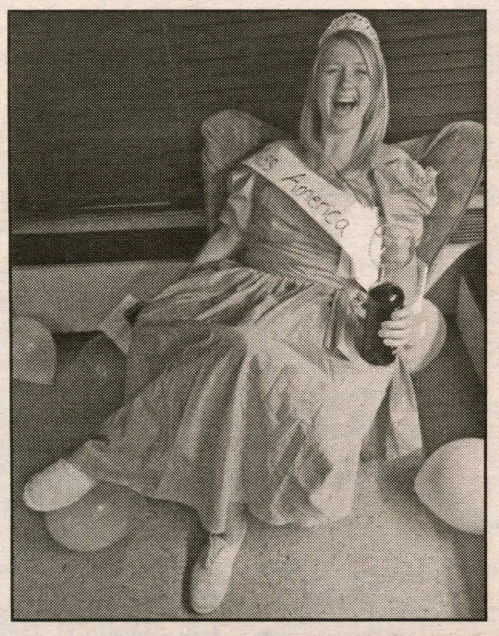


PHOTO COURTESY OF EMILY RANDRUP'17

Name: *Emily Randrup.*
Hometown: *West Chesterfield.*
Home on Campus: *Milbank 13.*
Major: *Psychology.*
Turn on? *Razberritas.*
Turn off? *Nicholas Cage scarecrows.*
If you were a dorm, which would you be and why? *Farmhouse, because I'm fun and right in the middle of everything, but sometimes you forget I exist.*
If you had to describe yourself as the love child of any two musicians, whom would you pick and why? *Hilary Duff and Panic! at the Disco .*
What advertising slogan best describes your life? *"M'm M'm Good" (Campbell's Soup).*
What TV genre best describes you? *"That's so Randy" - a DCOM.*
What's the best pick-up line you've ever used/had used on you? *Are you my big toe? Because I want to bang you on my furniture all day.*
What's your type? *Anyone with an affinity for Icelandic soft rock and a passion for the Pirates of the Caribbean theme song.*
What are three things you cannot live without? *Cheese, my bed and a good healthy dose of mildly aggressive competition.*
If you were any social space, what would it be? *The diner because sometimes at night on the weekends I transform into something that's overwhelming and amazing.*
Where do you go when you want to be alone? *My bed when Becca's not there (so not very often).*
If you could join one group on campus, what would it be? *Scandanavian club.*
What's your patronus and why? *Refuse to participate in the cult that is Harry Potter.*
If you could break one rule at Hamilton and get away with it, which would you choose? *Releasing the rock swing from the chains of oppression.*
What would you give a thumbs up? *Tex mex margs.*
What would you give a thumbs down? *Tex mex without margs.*
Who would you say is your campus crush? *The notorious RDG.*
Who would you say is your faculty crush? *The Al Ham statue.*
If you were a food, which would you be and why? *I've been told I'm a salad.*

Emma Weller '19

PHOTO COURTESY OF EMMA WELLER '19

Name: *Emma Weller.*
Hometown: *St. Louis, MO.*
Home on Campus: *Bundy Fundy.*
Major: *Spanish.*
Turn On? *Anyone who knows St. Louis is not the South.*
Turn Off? *Your music, because it's past 9pm and I am trying to sleep.*
If you were a dorm, which would you be and why? *Does the Science Center count?*
If you had to describe yourself as the love child of any two musicians, whom would you pick and why? *Sia and Flo Rida, because you are always welcome to my house but don't touch my chandelier.*
What advertising slogan best describes your life? *Like a good neighbor, State Farm is there.*
What's the best pick-up line you've ever used/had used on you? *I lost my number, can I have yours?*
What TV genre best describes you? *Medical drama.*
What's your type? *Movie stars.*
What are three things you cannot live without? *White Converse, my vest and Vineyard Vines hat.*
If you were any social space, what would it be? *The annex because I always seem to end up there.*
Where do you go when you want to be alone? *The Glen.*
If you could join one group on campus, what would it be? *Conspiracy Theorists.*
If you could break one rule at Hamilton and get away with it, which would you choose? *Swimming in the KJ water feature.*
What would you give a thumbs up? *Mac and cheese day at diner.*
What would you give a thumbs down? *Drunk visitors at 3 a.m.*
Who would you say is your campus crush? *That one guy in my bio class.*
Who would you say is your faculty crush? *Diann Lynch.*
What would your perfect date be? *Picnic on the field.*
What is the weirdest thing currently in your room? *Anything from my klepto days.*
If you could remake the points system, what would be the number one offense? *Taking more than 2 minutes to cross the crosswalk.*
If you were a food, what would you be and why? *A KIND bar, because preppy people like me and I am a little crunchy.*
Lights on or lights off? *Off because my roommate is always sleeping.*

Today is well-known for the cultural implications of the numbers four and 20 in conversation with each other. For that purpose, we present a rather simple crossword based on today's calendrical date and its history. Try your hand and happy Thursday!

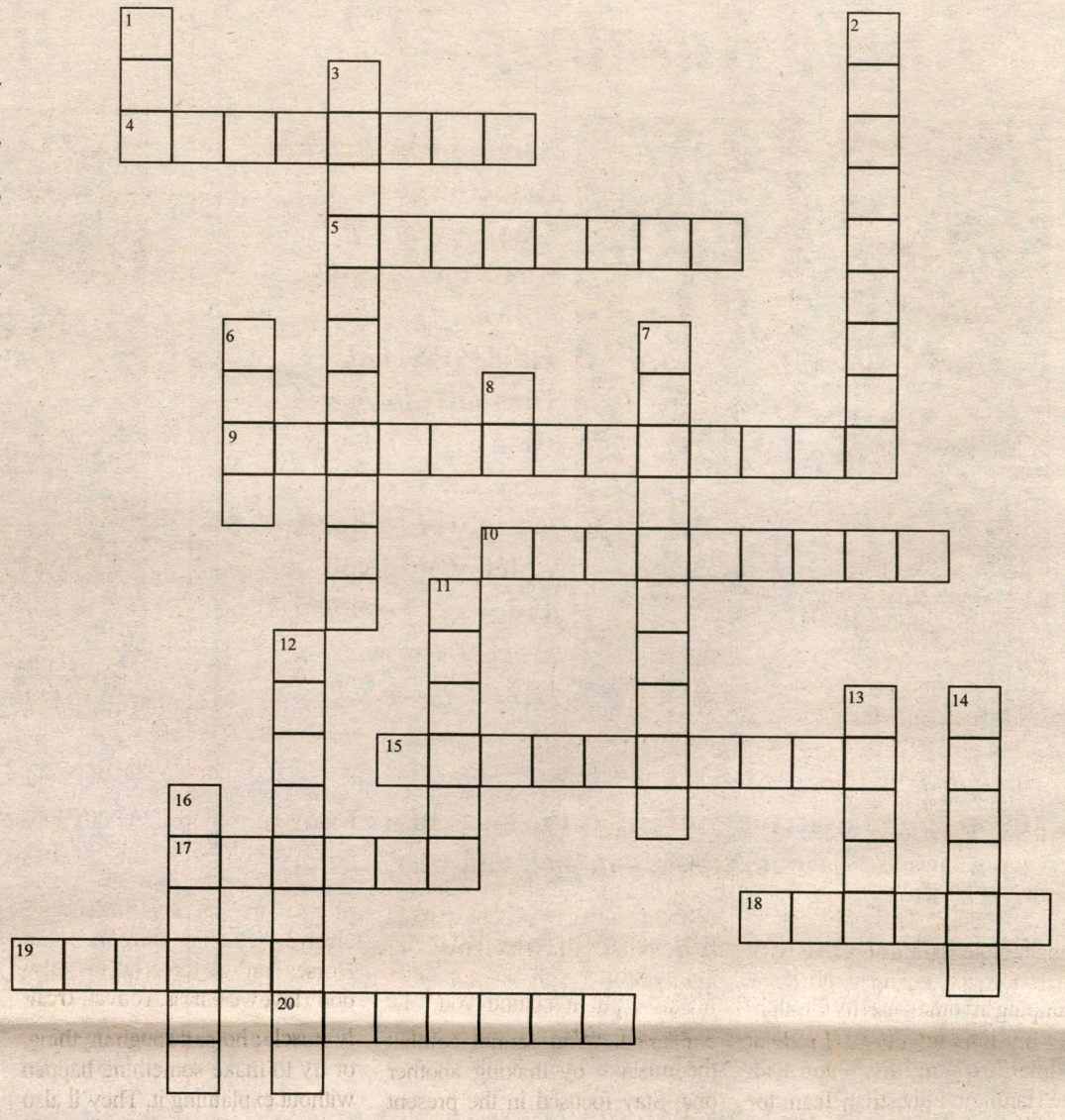
by Cilly Geranios '19 and Molly Geisinger '19
FEATURES CO-EDITORS

Across:

4. A genus of flowering plant in the family Cannabaceae.
5. This state legalized recreational marijuana use in 2012, becoming one of the first states to legalize recreational use.
9. This state legalized recreational marijuana use in 2016 and is one of the most recent to do so.
10. The dried leaves and flowering tops of the pistillate hemp plant that yield #1 down.
15. This state, one of the largest in the continental U.S., also legalized recreational marijuana use in 2016.
17. This state's legalization of marijuana was foreseen, according to a *Washington Post* article, by inhabitants due to their culture of marijuana use.
18. This state legalized recreational marijuana in 2014 at the same time as #17 across.
19. A putative species of the genus Cannabis described as relatively short, conical and densely branched.
20. Fit to be eaten in dispensaries, these are the food items baked with marijuana butter.

Down:

1. The principle psychoactive actor in #4 across.
2. A species of the genus Cannabis originating in central Russia, less commonly known than #19 across or #16 down.
3. A food fundraiser sponsored by men's rugby delivering this breakfast food.
6. The cannabis plant when grown for its fiber.
7. This state legalized recreational marijuana use at the same time as #5 across.
8. This district legalized recreational marijuana use in 2014.
11. This state legalized recreational marijuana use in 2016.
12. The town in California wherein four 20 was alleged to become tied to marijuana.
13. This state legalized recreational marijuana use in 2016.
14. The name of the group alleged to have coined "4:20" as a codeword for marijuana.
16. A species of the genus Cannabis described as tall and laxly branched.



Answers from last crossword: ACROSS: 2. Aries, 3. April Fool's, 5. Cannabis 6. Giraffe, 8. Housing, 9. BLT, 11. Easter, 14. Daisy. DOWN: 1. Diamonds, 4. Registration, 7. Poetry, 10. Showers, 12. Taurus, 13. Passover.

Coming up next week...

by Molly Geisinger '19
FEATURES CONTRIBUTOR

How Professor Luisa Briones-Manzano used her Levitt Center Grant

Visiting Assistant Professor of Hispanic Studies Luisa Briones-Manzano received a grant from the Levitt Center to reconstruct the syllabus for her course Spanish for the Professions.

The course initially focused on teaching vocabulary related to medicine, business, law and social services. Under Professor Briones-Manzano's instruction, the spring course now incorporates themes of social justice and environmental issues.

Read more in next week's issue to learn about the course's practical applications and to hear from students in the course.

When condoms and fashion collide...

The Condom Fashion Show Fundraiser will take plan Saturday, April 22 from 3:00-5:00 p.m. on the Hub porch.

Admission is free, but donations are encouraged to support organizations like Planned Parenthood.

Stop by next week for a comprehensive run down on the Condom Fashion Show Fundraiser hosted by Planned Parenthood Generation Action (PPGEN).

Bachelor and Bachelorette

Start thinking of your answers now... it could be you!

If it isn't, feel free to nominate a friend, an enemy or yourself (we won't judge) by emailing featspec@hamilton.edu.

Hey seniors!

The semester is almost over.

Get in a last word before you go.

featspec@hamilton.edu

On the next installment of Bachelor and Bachelorette:

It could be YOU

Interested?
featspec@hamilton.edu

Senior Reflection

What do horses have to do with a liberal arts education?

by Anna Arnn '17
Features Contributor

It was only recently that I realized how much more I am able to care for and respect myself if I think of my life in terms of riding horses. One "me" is the voiceless horse who will only behave when treated in a certain way and the other "me" is the (arguably) more controlling human counterpart. And to be clear from the onset, I just need to say that I will not be writing about how, after four years of intellectual and personal growth, Hamilton has somehow caused me to revert back to the imaginative state that I frequently succumbed to in my youth during which I attempted to, in action and behavior, become more *Equus* than *Homo*, because that would be fake news. My educators, parents and friends may draw a sigh of relief.

I am fortunate on two accounts. First, I don't think much of Hamilton knows about my equine obsession, which is merely an inconsequential difference when compared to lower school. Secondly, and of much more significance, I have been able to keep up with show jumping in some capacity throughout my time in college. I rode at White Fox Farm in Clinton with the Hamilton Equestrian Team for five semesters and also trained individually at Fair Haven Farm in Canastota (I'm not getting paid to advertise, but this is truly the best place around for serious riding) for six semesters.

With each semester's return to the barn, I have wondered if it's ridiculous that I'm still doing it despite the associated financial and time-related costs. That doesn't even begin to get in the many times that I sit back and think about the totally strange, objectively functionless endeavor that is riding horses so late into the Age of the Automobile.

Recently, however, I read an article entitled, "You Need Sports Amnesia: Day 2 At McLain Ward Clinic" by Tricia Conahan, a contributor to the equestrian magazine *The Chronicle of the Horse* (Google it and be absorbed by the microcosm that is horse sports). In the article, Ward branches off of the oft-quoted advice to "be present" by saying that we might need a more specific kind of presence called "sports amnesia." The idea is, essentially, that if you make a mistake in the beginning of something, don't allow it to tag along and negatively impact the future. Ward says,

"In show jumping, if you got deeper than you would have liked [and drop a rail], instead of thinking about it and making another mistake, put it behind you," he explained. "You cannot combat the mistake by making another one. Stay focused in the present and make the round the best you can be."

The article got me thinking about the philosophical aspects of riding that I feel have seeped into the rest of my life, and that's what I really intend to share.

First of all, I think it's necessary to say that you can read a bunch of books and articles and understand a concept or piece of advice in theory, but you can't truly learn or implement ideas until you arrive at the conclusion on your own terms (which renders this piece of writing arguably fruitless in terms of trying to instruct, caution or otherwise influence anyone). The same thing happens with horses: you can poorly ask a horse to do something and they won't do it, and then you have to patiently re-evaluate your approach. Or, you can correctly ask a horse to do something, but they won't understand you until a week later, and then it's total bliss. They're all individuals – and vary among each other and within themselves day-to-day, just like us. Therefore, to ride truly successfully you need to be aware of the space your body and mind is occupying. You need to assess what's going on with both bodies every stride and modify your actions in order to best suit the horse.

You have to be aware of both of your strengths and weaknesses always – it's a humbling endeavor. Horses don't do force, but they also don't love weakness. You can't really muscle a horse through anything, or try to make something happen without explaining it. They'll also know if you're afraid and they'll take advantage of you or get injured if you're too lax.

To train horses, you have to be creative but methodical, gentle but not weak, and you have to leave the horse on a positive note at the end of the day, because no matter how well the horse is taught, you are training a horse to do something – good or bad – with every ride.

PHOTO COURTESY OF ANNA ARNN '17

AKA, we never grow up. None of us creatures. In this moment we're just as wise as we've ever been, and we're just as inexperienced and uncertain too. How many times have you looked at your lengthy, bulky to-do list at the end of the day and thought, "Well, shoot, I guess I did nothing today because I didn't finish these 3 huge projects" even if you did actually make small strides towards a lot of things and just are valuable for existing in general?

There are no "bad" horses that are incapable of learning. You're training yourself every day, and you'll get nowhere trying to intimidate yourself into doing something. Nor will you get very far by not having standards, discipline or goals. Small praise (or large praise) is essential to life and horses. You have to be the person you are today and act accordingly, whether it's a gentle trail ride day or you're showing in a big competition.

Like any good or bad horse I, too, need to be schooled every day and reminded about what's important to myself (with a capital S) and what needs to be worked on in the minutia.

There are, assuredly, a bucketful of people that have changed my life for the better during my time at Hamilton (you may or may not know who you are), and to you I am grateful and indebted. But I guess in this reflection, I just want to raise a glass of Andre to the dear influence of those pieces of our lives that may sometimes feel beside the [academic] point, but really have a lot to say and give us a lot to stick around for.

Class Charter

The 411 on this year's performer

by Maura Colley '19
Staff Writer

What are we celebrating when we celebrate Class and Charter Day? For most students, it is a day of festivities because classes are ending and summer is starting. It is one of two days in the academic year that big-name musical artists come to campus to perform. But there's more to it than that.

The day not only celebrates the last day of spring classes, but also honors the charter of Hamilton College on May 26, 1812. The very first Class and Charter Day took place in the spring of 1950, when President Robert W. McEwen had the idea to merge Class Day (the celebration of the classes ending) with Charter Day (the commemoration of Hamilton's founding). Turns out we have more to thank President McEwen for than just a dining hall on the dark side of campus. It's because of him that we have a day dedicated strictly to celebration and fun.

Traditionally, Class and Charter Day has included a host of outdoor activities, games and competitions for students to compete in. One of the main functions of the day is also an awards ceremony to honor students who have excelled in their studies and community involvement. Every year there are over a hundred awards and scholarships, including prizes in all academic departments, public speaking and for writing.

In addition, every year Class and Charter day features a speaker, usually an alumnus, historian, or trustee, who gives an address about Hamilton College. These convocations are held in the Chapel, of course, and are historically important to the day.

Of course, the Class and Charter Day that we know and love today wouldn't be complete without a major musical guest. In the past, big names including Macklemore and Ryan Lewis have come to campus to perform.

Last year Time Flies gave a great performance despite unfavorable weather conditions. CAB recently announced, however, that this year's musical performer will be none other than Lupe Fiasco.

But who is Lupe Fiasco again? Some guy from the 2000's, right? Never fear, Hamilton, if you don't know who Lupe Fiasco is, we've got you covered. All you really need to know is that his music is fun, you'll probably remember the words to his songs (even though you didn't even know you knew them), and that regardless, as long as the sun is out and classes are over, you're going to have a good time. Now, here's everything that you'd ever need to know about the illustrious Lupe.

He was born in Chicago and has said that some of his biggest influencers are Jay-Z and Nas. Lupe Fiasco is (surprise!) a stage name, and his real name is Wasalu Muhammad Jaco. The name Lupe Fiasco came from a combination of childhood nicknames and his own desire to create an explosive name for himself. We've got to hand it to him, it's definitely not an easy name to forget. Fiasco has said, however, that the name humbles him: fiasco synonymous with "a disaster," and this reminds him to take his time with projects and work to avoid any fiascos. He's a deep guy.

The best thing to know about Lupe Fiasco is that "The Show Goes On" is his song. If you try telling me that you don't know nearly all the words to this song, I just won't believe you.

In addition to this classic jam, Fiasco has done work with big-time artists Kanye West, Jay-Z and John Legend, among others. He has been nominated for Grammy and BET Hip Hop Performance awards and has had several songs reach the Billboard Hot 100 or 200 charts.

This year's Class and Charter Day gives students a lot to look forward to. Get ready to see Lupe Fiasco, and sing along to "The Show Goes On," "Superstar" and "Kick, Push." Some students will be lucky and deserving enough to win awards and scholarships this year, and everyone on campus can get excited for the coming events and speakers. Above all else, students will be looking forward to classes ending and summer beginning and celebrating all day long.

Cryer's bold and brillant choice: President Donald Trump as present-day Kreon in *Antigonick*

from **Antigonick,** *page 1*

personal level than ancient Grecian society, it becomes easier to identify the major themes and messages of the work.

Antigonick is also visually stunning. Confetti and protest signs litter the floor for the entirety of the show, a looming reminder of discontent with Kreon's rule; it surrounds him, even in the Oval Office, the seat of his power. A banner for Eteokles, Antigone's now-dead brother and former ruler of Thebes, hangs in tatters before a more pristine–and intimidating–one with Kreon's superimposed face, á la *Citizen Kane*. There is a sense of overwhelming chaos and order at the same time–this juxtaposition reflects public opinion and serves as a constant reminder of the tension between those in power and the ones they serve.

The use of television screens was also an interesting and intelligent choice. It allowed for the chorus to have several members without crowding the stage and, more importantly, served the chorus's purpose far better, particularly in this adaptation. Since the Greek chorus acts as something of a mediator between the characters and the audience, having both news reporters and talk show personas as the chorus was a perfect analogy. The media is our point of connection to what is happening in the White House, and how news is reported colors how we feel about it. In another smart change, Nick (Jack Martin '19), a silent character, who, in Carson's original script measures objects onstage for the duration of the show, becomes a cameraman. This was a good way for the audience to have an even more intimate glimpse at the actors' expressions and interactions, allowing for more creative blocking; the actors do not need to constantly face the audience if their expressions can be broadcasted.

In addition to production, I was also very impressed by the cast. Angelique Archer '20 (Antigone) was passionate, driven and strong yet soft; she handled Antigone's last monologue beautifully. William Kaback '20 (Haimon) and William Benthem de Grave '20 (Kreon) both gave stand-out performances and demonstrated intense commitment to their roles. They made bold and calculated choices, which successfully manifested into brilliant scenes, especially when they were onstage together. Caitlin McQuade '18 (Eurydike) also gave an intelligent and well-crafted performance; Eurydike only speaks once in *Antigonick*–the same is true in Sophocles' original play–but it was undoubtedly one of the strongest parts of the show,and lent itself to the more reflective aspects of the play. The chorus members were also commendable. Their parts presented a challenge, with their interrupted speeches and interjections. Nonetheless, they were very energetic, aware and engaging, and did well with interpreting Carson's metaphors and allusions.

PHOTO COURTESY OF NANCY L. FORD

Parallels between Greek Tragedy and Trump Administration drawn in mesmorizing main stage production.

Ultimately, Hamilton's production of *Antigonick* was exceptional. Before you go see it, I would recommend brushing up on the plot of *Antigone*, since Anne Carson's translation tends to presume knowledge on the audience's part.

Despite the difficulty of the show, Mark Cryer has done a marvelous job adapting this iconic story for the modern era, and his cast executes their roles with skill, clarity and intelligence. *Antigonick* succeeds aesthetically, intellectually and artistically. A story like Antigone's could not be more important in our current political climate, and this retelling is certainly an important one.

Red Weather hosts Hamilton alumus Marty Cain '13

by Madeleine Maher '18
EDITOR-IN-CHIEF

On Friday, April 14, poet and Hamilton alumnus Martin "Marty" Cain '13 read excerpts from his most recent book-length poem, *Kids of the Black Hole*, for the Hamilton community. Cain graduated from Hamilton with a B.A. in Interdisciplinary Poetics and went on to receive an M.F.A. in Poetics from the University of Mississippi. He is currently pursuing a PhD in Literature and Language at Cornell University. The event, hosted by *Red Weather*, took place in Kirner Johnson 005.

Cain's reading made my head spin in all the right directions. After he introduced himself, his easy going disposition vanished, replaced quickly by passionate, explosive free verse. Peppered with contrasting descriptions of pastoral tranquility, violence, bullying, sexual exploration and friendship, Cain's work does not shy away from any aspect of millennial adolescence, no matter how difficult. He explores the painful reality of growing up through a dream lense, playing with the potential, the hollow.

"I'm not really into smooth edges" Cain explained, and this is apparent in the tattered, tarnished world that he creates within his poetry.

The dimly lit, windowless KJ classroom set the ambiance and allowed audience members to get lost in the vortex of nightmarish reality spun in Cain's stanzas.

Cain, too, became lost in the depth and complexity of his verses. He never looked at the audience when he read, but he did not have to; the passion in his performance and the quality of his work was commanding enough.

After he finished his first reading, he abruptly re-embodied the good-natured soul from the beginning of the reading and discussed Hamilton's influence on his book.

"The seeds of what this book came to be grew when I was here," explained Cain after reading his first extended excerpt. He referenced his Senior Fellowship project on pastoral tradition as a catalyst for *Kids of the Black Hole's* vivid evocations of nature. Every year, students may submit proposals for Senior Fellow projects, and no more than seven juniors are selected by the Dean of Faculty, the Academic Council and the Director of the Senior Fellowship Program to become Senior Fellows. These students are exempt from the traditional Hamilton curriculum and instead explore an independent topic of their choosing.

Cain also shared *Kids of the Black Hole's* digital supplement, which included images of an art installation that he completed and installed here at Hamilton as a part of his fellowship. The installation, which serendipitously resided in KJ basement as well, was comprised of mounted sheep's wool and projected images of pastoral scenery. The construction of this project inspired another one of his poems, "Say, Did I Ever Tell You I Lived in Arcadia?," which he performed with the same explosive emotion as the first excerpt. The digital supplement also included relevant videos, gifs and texts that do not appear in the print edition of the poem.

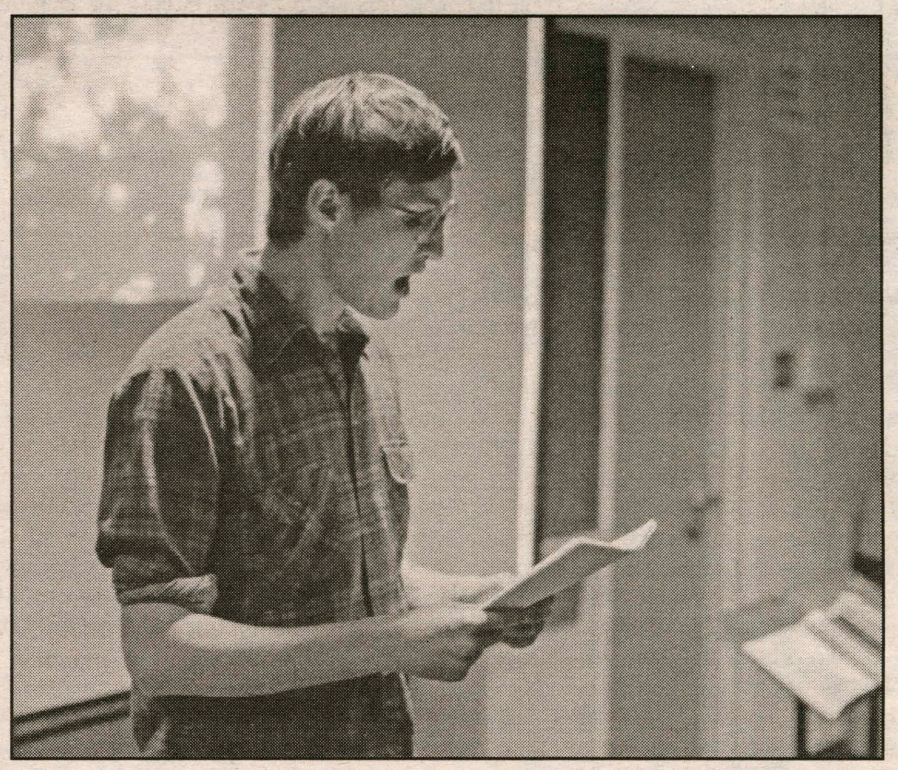


PHOTO BY DAN TU '20

Cain '13 reads from his recently published work, *Kids of the Black Hole.*

Cain rounded out his reading with another excerpt from *Kids of the Black Hole* and a book sale and signing. *Red Weather* will continue their visiting artist series on April 20 at 8 p.m. in KJ 005 with "Artporn," a queer multimedia poetry performance by Jacob Brooks and Maya Chun.

What's improv, anyway?

by Zac Ball '20
A&E Contributor

Improvisation takes many forms on and off stage. From the get go, the vibe at an improv show is different from other types of comedy. A huge part of improv is audience participation, so when you step out on stage there is no disconnect between your performance and what the audience wants to see.

Hamilton's improv group, Yodapez, has very intimate shows that give the audience incentive to participate. Of my two shows this semester with Yodapez, our themes have been a Valentine's Day show and a "Fancy Pants" show. A lot of conversation at practice goes into the themes so that we can attract an audience that really wants to see improv take form on stage.

In the lineup of a show, there will typically be several different games. A few short games are rapid fire based on one word suggestions from the audience that have to do with a relationship, a place or an object. These are followed by a long form game that can last for about ten minutes, which can be taken from one word suggestions and is divided into several scenes that may or may not have anything to do with the others. Words that have been thrown out at shows that I have been in include: moon (place), teacher/student (relationship) and plunger (object); the difficulty then, is just jumping into a scene and making these suggestions into engaging, humorous scenes. Suggestions are not the only way for the audience to participate, though.

Throughout a performance, the audience forms a relationship with jokes and characters that come up; during that relationship, the audience members are let in on a joke. This is the game of a scene–there is a general trend of humor or a bit that reoccurs throughout that informs the audiences and keeps them invested in the show. That the performers know as much about the scene as the people watching seems to be the most special aspect of an improvised performance because there is a shared state of uncertainty.

Of course, this leads to a certain feeling of anticipation for both performer and spectator in that it is like having a real life conversation. Because this is the case, as a performer, it is essential to think quickly. Sometimes improv is not what you expect as a performer because it is not effective to force out a joke. There must be a balance of humor and genuine conversation that the audience may or may not find hysterical. In this way, there can be a disconnect between what the performers deliver as funny and what the audience receives as funny.

PHOTO COURTESY OF SARAH GAMBLIN '17

Look around campus for details for Yodapez's last performance of the semester next Wednesday.

For me, the best moments with Yodapez have been when I am surprised by the audience's reaction during a scene and have to pause for their laughter to dwindle before continuing a scene. This adds a layer of excitement to a performance because the dynamic rests so heavily with the audience.

Improvising is really a team effort in that improvisers must trust the people they are performing with, and they must trust the audience. Yodapez is a great group because we spend time together at rehearsal and outside of improv so that we can work more dynamically with each other on stage. It is important to note that audiences vary, and so do moods, but it is also important to stay out of your head and in the scene.

mprovising can take so many forms and it does not only happen on stage. People improvise constantly in daily interactions; making those daily interactions funny is what makes improv a performance. This is why improv is so important, for it helps audiences see the humor in mundane relationships, places and objects that they suggest.

If you want to see improv in action, come see Yodapez's next performance on Wednesday, April 26 around sunset at the KTSA amphitheater (rain location is to be determined)! Look for posters in Commons and McEwen.

Syracuse musician Joe Driscoll to perform at CAB's last accoustic coffeehouse of the semester

by Melanie Snyder '19
A&E Co-Editor

This Thursday April 20 will be the final Acoustic Coffeehouse of the semester, presented by CAB. Doors open at 7:30pm in the in the Fillius Events Barn. Hamilton Student Collin Purcell '17, will be performing original acoustic pieces and opening for Joe Driscoll.

Driscoll is a musician based out of Syracuse as well as an activist and politician. He is best known as the musician partner of Sekou Kouyate. Driscoll's music style can be described as a mixture of acoustic, rap, beatbox, and live looping that fuses hip-hop, reggae, soul, folk, and rock.

Last Spring, Driscoll worked for Senator Bernie Sander's presidential campaign out of Syracuse, and even performed for the Senator's local rally at the Oncenter. This Fall, he will seek the Democratic nomination to represent the city's fifth district on the Syracuse Common Council. He will provide an exciting finale to for the final CAB performance of the semester.

As for the future of Acoustic Coffee Houses, Jess Halladay '18, currently a co-coordinator, will be organizing performances next semester.

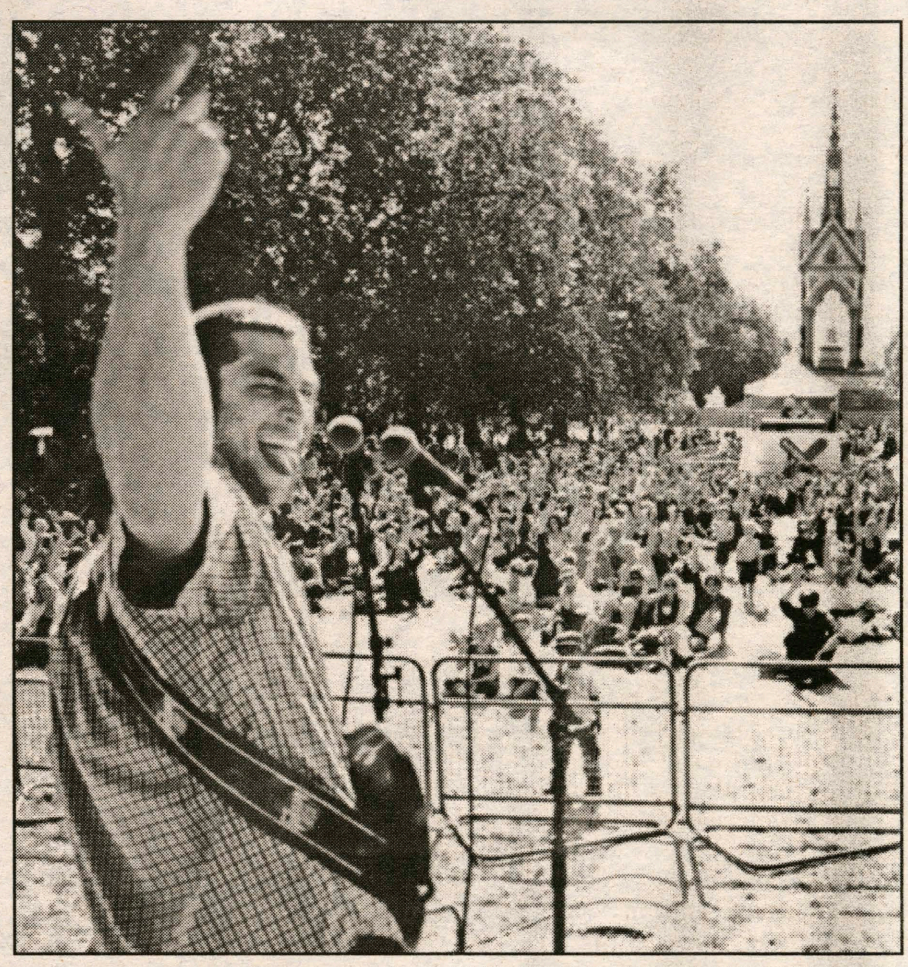
Said other current co-coordinator KT Glusac '17, "Hopefully we'll keep branching out and getting a variety of sound like we've tried to do this semester"

Throughout the semester, the Acoustic Coffee House has also featured the Terrapin Trio (a student Grateful Dead cover band), Lady Lamb, Oh Land, and Jess Best.

Said Glusac "The process of reaching out to so many agents of bands to find bands within price range who were available on the dates we scheduled was incredibly time-consuming.... This is my favorite position I've ever held on campus. It's so rewarding. I love how it all comes together on the evening of the show and getting to know the bands, who are always really cool."

"I never know what to expect because often their recorded sound doesn't translate to how they will be live. It's always a surprise and out of those, The Overcoats and Michael Blume surprised me the most. they captivated the crowd and were so dynamic and charismatic. It's great to see students dancing at the more upbeat performances. throughout my time here, I have always found dancing at the acoustic coffeehouses so healing."

"I'm so grateful to cab for trusting me with this responsibility and that I've learned so much in the process about what it takes to put on an event like this." This week's performance will begin at 8:00 p.m.



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Syracuse musician Joe Driscoll will be performing on Thursday for CAB's final Acoustic Coffeehouse.

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Young talent sparks optimism for men's lacrosse following disappointing season

from ***Lacrosse****, page 16*

14 saves on 22 shots faced between the pipes for the Continentals.

An early deficit proved costly yet again in Hamilton's 15-9 defeat at the hands of Williams on April 11. The Continentals were outscored 5-1 in the first period and 3-1 against the playoff bound Ephs to trail 8-2 heading to the halftime break. After trading goals in the third period, the Continentals faced another double-digit deficit with eight minutes remaining in the game. Hamilton finished the game with four consecutive goals, but ran out of time to execute the improbable comeback. Will Gabriel '19 scored his first goal of the season in the loss, while Morse powered the Hamilton offense with a hat trick.

The Continentals entered Saturday's game against Connecticut College in desperate need of a win to revitalize their NESCAC playoff hopes. The Camels jumped out to a quick 3-0 lead in the first period and closed out the quarter clinging onto an early 4-2 advantage. The second period was a defensive masterpiece by the Continentals back line, holding Connecticut College scoreless for 15 minutes. Chris Conley '20 and Hill entered the scoring column for Hamilton in the period to level the score at 4-4 heading into halftime. The Continentals continued their scoring streak by rattling off four straight (including two goals by Hill), but were countered by a quick three goal surge by the Camels to cut the Hamilton lead to 8-7. The two teams traded scoring runs through the fourth period, playing to an 11-11 stalemate with under four minutes remaining in the must-win game. Hill scored his career-best fifth goal of the game to retake the lead for the Continentals with 3:56 left to play, but just 22 seconds later, Connecticut College's Jordan Foster '19 leveled the game at 12. The Camels clinched the victory when Maximilian King '17 slotted the game-winning goal to eliminate Hamilton from the NESCAC postseason.

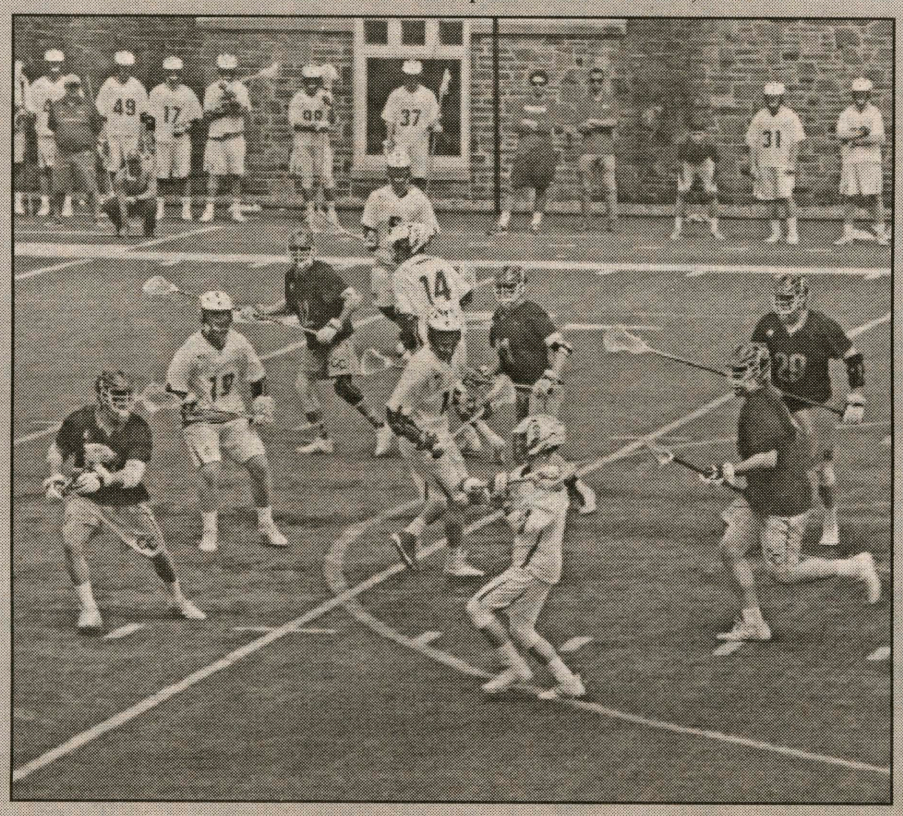

PHOTO BY JULIAN PERRICONE '20

Men's lacrosse attackmen set up the offense against Connecticut College.

In Hamilton's final non-conference game of the season, the Continentals held off a late push by Hartwick to secure their fourth win of the spring. Goals from McCollum (two), Jack Gaul '18 (two), and Zach Kleinbaum '19 gave Hamilton a comfortable 5-2 advantage through two periods in Oneonta, New York. The Continentals extended their lead to 10-6 following a five goal third period, sparked primarily by the play of Conley who scored all four of his goals in the period. Hartwick stormed back to tie the game at 10 goals apiece with under four minutes remaining. Gaul proved to be the hero in the game for Hamilton, rifling the game-winner past Harwick's goalie with 1:52. Schisler made a clutch save on Hartwick's final offensive push, and the staunch Hamilton defense forced a turnover to seal the 11-10 win.

Missing the playoffs is disappointing for a Hamilton team that had high expectations entering the spring season, but there is much cause for optimism in the underwhelming performance this year. Hamilton's men's lacrosse team is very young and will benefit from a full season of experience playing in one of Division III Lacrosse's most talented conferences. Playing against top-tier opponents week after week will prove beneficial when the squad returns for battle next season. The Continentals will return their top-five scorers from the 2017 season, including leading point-getter McCollum (32) and first-year standout Conley. Morse led the Continentals in assists with nine, and has tallied 20 points this season with just one game remaining. The Continentals will be without Schisler, who led the Continentals in wins as a goaltender, next year, as well as attackers Nate Weinrauch '17 (who started all 14 games this season) and Brachman.

The Continentals look to capitalize on the momentum from Tuesday's victory as they take on Trinity this Saturday, April 22 on the home turf at Steuben Field. Trinity remains winless in NESCAC play this season, while Hamilton hopes to earn its second NESCAC victory against the Bantams. A win would close out a disappointing season on a high note and provide a foundation for the players and coaches to build upon in the 2018 season.

Upcoming Sporting Events

Friday, April 21

4:00 p.m. Baseball vs. Amherst

Saturday, April 22

TBA Men's/Women's Track & Field at SUNY Cortland
TBA Men's/ Women's Golf at Williams Spring Invitational
9:00 a.m. Men's Tennis @ #20 Tufts
11:00 a.m. Men's/ Women's Rowing vs. St. Lawrence, Rochester
12:00 p.m. #11 Women's Lacrosse @ #6 Trinity
12:00 p.m. Baseball vs. Amherst (Game 1)
12:00 p.m. Softball vs. Trinity (Game 1)
12:30 p.m. Women's Tennis @ #8 Tufts
1:00 p.m. Men's Lacrosse vs. Trinity - Senior Day
2:30 p.m. Baseball vs. Amherst (Game 2)
2:30 p.m. Softball vs. Trinity (Game 2)

Sunday, April 23

TBA Men's/Women's Golf at Williams Spring Invitational
9:30 a.m. Men's/Women's Rowing vs. Union @ Erie Canal

10:00 a.m. Men's Tennis @ #13 Amherst
1:00 p.m. Women's Tennis @ #12 Amherst

Monday, April 24

3:30 p.m. Softball vs. Morrisville State (Game 1)
5:30 p.m. Softball vs. Morrisville State (Game 2)

Tuesday, April 25

4:00 p.m. Baseball vs. Cazenovia

Wednesday, April 26

3:30 p.m. Softball @ Skidmore (Game 1)
5:30 p.m. Softball @ Skidmore (Game 2)

Professional sports can capitalize on benefits of marijuana's legalization

*from **Marijuana,** page 16*

While people can become addicted to marijuana, it is not inherently addictive. Marijuana "addiction" is associated with dependence. That is when a person feels withdrawal symptoms when not using the drug.

A second major issue with the painkillers is overdosing. According to the Centers for Disease Control and Prevention, in 2014, more than 14,000 people died from overdoses involving prescription opioids. Pain specialist Dr. Daniel Clauw is a professor at the University of Michigan and has spent the last five years studying cannabis and pain management. He said, "You can't directly die from taking a cannabinoid, the way tens of thousands of people are directly dying from opioids each year in the U.S." His study found that when people had the option to use marijuana and/or opioids for chronic pain, they preferred to use marijuana, and thus, as they used marijuana, they used less opioids. As more research is done, it is becoming clear that marijuana may be a safer and more effective alternative to narcotic painkillers.

This puts the league in a tough situation: it has to protect its culture and identity. Professional sports leagues have their own codes of conduct and punishment systems, in addition to the legal justice system, in order to reflect their moral character. Leagues cannot endorse marijuana use, since it is illegal according to federal Law. While they cannot endorse it, they can and should stop testing their own players.

Just last week the NFL was in the news for a "random" drug test. New York Giants captain and linebacker Jonathan Casillas posted a picture on his Instagram feed smoking a hand-rolled cigar. The next day he received a message from the NFL saying he was selected for a "random offseason drug test." What does the NFL gain from this? Nothing. It turned out he was smoking a cigar, but even if he was not, why should his decision warrant a suspension?

More research still has to be done, but the completed studies have shown positive trends about using marijuana as a painkiller. It is a safer and more effective alternative to narcotic painkillers. This is most pressing for the NFL, but all other professional leagues should pay close attention to this research. As more states legalize marijuana, they should capitalize on its benefits. Legal marijuana for athletes is about more than just recreational use but about saving lives.

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NFL Commissioner Roger Goodell has adamantly opposed reform to the substance abuse policy, particularly regarding marijuana.

NESCAC PLAYOFF WATCH

Women's Lacrosse

Place	School	Conf.	Overall
1	Middlebury	7-1	11-2
	Trinity	7-1	11-2
3	Hamilton	7-2	9-4
4	Colby	6-2	9-3
5	Wesleyan	5-3	9-4
6	Bowdoin	5-4	9-4
7	Tufts	4-4	9-4
8	Amherst	2-6	5-7
9	Bates	1-7	6-7
	Williams	1-7	4-8
11	Conn. College	0-8	2-10

Baseball

East

Place	School	Conf.	Overall
1	Bates	6-0	11-5
2	Tufts	4-2	19-4-1
3	Bowdoin	3-3	11-12
4	Trinity	3-6	13-12
5	Colby	2-7	7-17

West

Place	School	Conf.	Overall
1	Wesleyan	4-1	16-8
2	Amherst	4-2	10-10
3	Middlebury	5-4	9-10
4	Williams	4-5	11-7
5	Hamilton	0-5	11-12

by Patrick Malin '18
Sports Editor

The women's lacrosse team will take on Trinity in the final game of the 2017 regular season. The Continentals will have an opportunity to play for the first seed in the NESCAC tournament if they beat the Bantams, who are currently the sixth-ranked team in Division III women's lacrosse. Trinity will play Amherst in their final game, where a win would eliminate Hamilton from the race for the first seed. Middlebury, also in the mix for the top spot in the conference, has two remaining games against Williams and Colby. Hamilton will secure home field advantage in the first round of the playoffs with a win or help from either Colby's or Wesleyan's opponents this upcoming week.

The Hamilton baseball team will need to close out the NESCAC season on a very high note in order to compete in the postseason. The NESCAC baseball playoffs will take the top two teams in each division (East and West) to compete for the conference title. Despite a winless stretch of five games so far in NESCAC play, the Continentals remain within striking distance of the playoffs. The Continentals will play a three game series against Amherst this weekend and will host Williams in the final weekend of the season on April 28 and 29. They will need to win at least six of seven remaining games, if not all seven, and hope that the current top seeds falter in the season's final weeks.

H SPECTATOR SPORTS
April 20, 2017

Men's lacrosse seeks to end season with a victory over Trinity on Saturday

by Patrick Malin '18
Sports Editor

	1	2	3	4	F
Conn. Coll.	**4**	**0**	**3**	**6**	**13**
Hamilton	2	2	4	4	12

	1	2	3	4	F
Hamilton	**1**	**4**	**5**	**1**	**11**
Hartwick	1	1	4	4	10

Despite being mathematically eliminated from the playoffs, the men's lacrosse team hopes to conclude the 2017 season with a renewed sense of optimism. The season began with a sense of promise, but ultimately the team fell short of its playoff aspirations in an injury-plagued 2017 campaign. With a strong cast of returning contributors, the Continentals look ahead to the 2018 season, where the coaching staff hopes young talent will mature into a strong veteran presence.

Following a winless spring break, the men's lacrosse team hoped to bounce back against the one of the nation's top teams, the Bates Bobcats ,on April 2. The NESCAC teams traded goals in the opening quarter, but the Bobcats surged to a 5-2 lead with three consecutive goals. Another three goal run in the second quarter put the Bobcats up six goals, a lead they would preserve comfortably throughout the 19-10 victory over the Continentals. Sophomores Henry Hill and Clay McCollum attempted to spark the Hamilton offense, scoring four and three goals respectively. The 60 shots from the potent Bates attack, however, proved too much for the goaltending combination of Noah Weissman '18 and John Schisler '17. Bates is currently leading the NESCAC with a 10-0 conference record and was ranked number two in the nation in the most recent NCAA Division III men's lacrosse USILA Coaches' Poll.

The men's lacrosse team suffered another defeat just a few days later, conceding 20 goals to the Middlebury Panthers on April 5. Halfway through the second period, the Continentals were within one goal of Middlebury, trailing 5-4. Unfortunately, the Panthers compiled a scoring outburst, rattling off 12 unanswered goals before J.D. Brachman '17 finally broke the Continentals' scoring drought. Less than one minute later, Brachman tallied his second goal of the game, but the rally proved too little too late as Middlebury cruised to a crucial 20-7 win, bolstering, its playoff aspirations.

PHOTO BY MOLLY TRACEY '20

Hamilton seeks to score against Connecticut College.

The relentlessly brutal NESCAC schedule continued with a matchup against the Tufts Jumbos on April 8. Heading into the game, the Jumbos sat firmly at second nationally in Division III men's lacrosse (they have since dropped to third with a pair of conference losses). The second period proved to be problematic for the second straight game for the Continentals, who allowed nine goals in 15 minutes to the top-scoring team in the conference. The back lines played to a stalemate in the third period with each team allowing one goal apiece, but the damage had already been done, and the Jumbos closed out the 18-6 win. McCollum and Brachman each scored a pair of goals, and Henry Hunt '20 and Chad Morse '19 rounded out the scoring for Hamilton. Schisler made

see ***Lacrosse,*** *page 14*

Marijuana represents an alternative to dangerous painkillers in the NFL

by Robert Berk '20
Sports Writer

Today is April 20, or 4/20, a counterculture holiday celebrating the consumption of marijuana. Many students may be partaking in this holiday themselves. Given today's date, the timing seems appropriate to discuss professional athletes advocating for the legalization of marijuana as a pain management tool.

The push to legalize marijuana started with the legalization of marijuana for medicinal purposes. Now there are 28 states that have legal medical marijuana. In 2016, four states passed initiatives that legalized nonmedical marijuana by state referendum. In due time, leagues will have to face tough decisions as more states legalize marijuana for both medical and recreational use.

In recent months, football has been receiving a lot of bad press. There have been many reports about medical staff allowing players to abuse painkillers. According to a 2011 study in the *Journal of Drug and Alcohol Dependence*, over half of all retired NFL players used narcotic painkillers during their careers, and 71 percent of those ended up abusing those painkillers. Dr. Barth Wilsey, a pain medicine specialist at the University of California Davis Medical Center, said, "Pain is the main reason people ask for a prescription." This winter, the NFL Players Association worked on a proposal to change the league's drug policies.

Addiction is a major issue with narcotic painkillers. Calvin Johnson, a former Pro-Bowl Detroit Lions wide receiver retired after a relatively short career because of health concerns. He spoke about the availability of the painkillers, saying, "If you were hurting, then you could get them. If you needed Vicodin, call out, 'My ankle hurt,' you know. 'I need, I need it. I can't, I can't play without it,' or something like that. It was simple. That's how easy it was to get them. So if you were dependent on them, they were readily available." In the interview, he got attention by saying that team doctors gave out the pills "like candy."

see ***Marijuana,*** *page 15*

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Wide receiver Josh Gordon has been suspended 31 games over the past three seasons for substance abuse violations tied to marijuana.